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SELECT VIEWS

OF THE

ROMAN ANTIQUITIES

BY

GEORGE WIGHTWICK Arch.t

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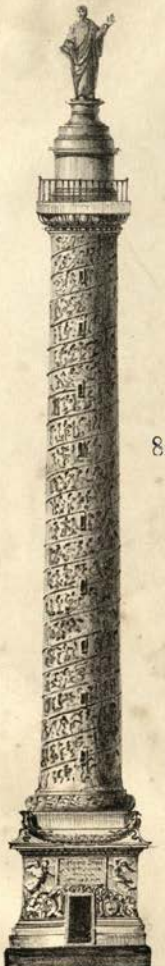

GRÆCOSTASIS.

See Letter Press facing Plate N.7

FROM ORIGINAL DRAWINGS MADE UPON THE SPOT.

Drawn upon Stone by T.M.Baynes.

LONDON.

Published by the Author N.72 Duke.St. Adelphi.

1827.

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TO

JOHN CAPEL, ESQ. M. P.

My Dear Sir,

I have much pleasure in dedicating to you a work, undertaken at your suggestion, and supported by your Patronage.

Allow me, at the same time, to acknowledge the many obligations you have conferred upon my relatives and self, and to assure you that we are not unthankful.

With best wishes for your happiness, and that of your family,—I am,

My Dear Sir,

Your much obliged,

and very grateful Servant,

GEO. WIGHTWICK.

London, February 1828.
2, Duke Street, Adelphi.

ADVERTISEMENT.

THE present publication, it is hoped, though the subject may be wanting in novelty, will not prove wholly uninteresting; nor will the purchaser, perhaps, think more lightly of the work, or more meanly of its author, because the one is put forth as the means of soliciting notice for the other.

The expense of professional education is usually considerable—the architect finds it so at all events—and if, at the conclusion of his preparatory studies, he be unaided by the patronage of the great, or unsupported by hereditary maintenance, he is too frequently obliged, either to repeat the toils of apprenticeship in the office of another, or to suffer the more serious inconvenience of doing nothing in his own. That he should, therefore, make use of whatever means he may for the attainment of more liberal patronage, is surely not strange. Uneasy under the confinement of his talents, he is anxious to give them less limited play, and to exert them more independently in the furtherance of his immediate interests.

The object, then, of submitting these Views of the Roman Antiquities to public notice, is at once candidly proclaimed by the artist. They are not vainly put forth as evidence that he *deserves* professional encouragement, but as an intimation that he *desires* it: not speaking his capacity as an Architect, but acting merely as a card—a notice—an advertisement.

G. WIGHTWICK,

April 1827.

ROMAN ANTIQUITIES.

"CHAOS OF RUINS!"

"ROME," says Kelsall, the talented encomiast of Cicero, "from its historical recollections alone, presents the richest compensation for the absence of that activity seen in other capitals." It is there we go to moralise "on the vicissitudes of fortune, which spares neither man, nor the proudest of his works; which buries empires and cities in a common grave."

But there are some people, who are as incapable of looking into the past as they are of divining the future. They behold things just as they *are*—unmindful of what they *have been*—careless of what they *may be*. To them the pleasures of poetical or historical association are unknown. They do not suffer past events to hallow present objects; and when you shew them the mouldering residence of some famous hero of antiquity, they inquire, in the true spirit of Lien Chi Altangi,* if you can shew them the great man *himself!* He who thinks nothing of Stratford on Avon, because Shakspeare is no longer its inhabitant; or can ramble through the walks of our Universities, uninfluenced by the halo which emanates from the names of Milton, Bacon, Newton, and others; will be hardly capable of receiving due impression from a visit to the ruins of that city "where Tully spoke, and Cæsar fell;"—where Philosophy, Eloquence, Science, Art, and War, once assembled, as in a common School; and which, stupendous in its own greatness, formed likewise a museum of what was renowned in Greece.

Modern Rome, as a gallery of painting and sculpture, is rich indeed; but the Genius of Architecture certainly withheld his influence during the erection of the city itself. As if holding the works of their ancestors in perfect contempt, the later architects have very industriously violated every precedent, and seem to have entertained an invincible dislike to right lines, and simplicity. Such an assemblage of architectural distortion, was surely never seen in any place exhibiting so much

* See Citizen of the World. Letter 13.

architectural pretension; affording us, however, this benefit—that as the ancient Romans have taught, by the *good* effect of *their* works, what is fit for imitation; so the moderns, in the *evil* effect of *their's*, point out with equal persuasiveness what to avoid. We must, of course, except from this general censure, the very splendid interior of St. Peter's, and the circular Colonnades of Bernini. The exterior of the church is execrable: no common builder, with the ordinary rules of the Science before him, could have exhibited a greater lack of idea, or more unpardonable misuse of opportunity, than its designer. But it is ancient Rome which now claims our attention.

Till the burning of the city by the Gauls, it consisted only of thatched houses and poor cottages, and in rebuilding it, the advantage of the calamity was proved. Augustus, who found his capital of brick, left it of marble; and thence may we trace an increase of its magnificence till the reign of Nero, when about two-thirds of the city were consumed by fire for his amusement. That Emperor, in causing the houses to be rebuilt, ordered them to be insulated, and of a certain height; and Rome, as we are told, after its restoration, exhibited no less than forty-eight thousand houses separate from each other.

At this period, perhaps, it had attained its highest pitch of grandeur, and remained till long after the time of Trajan, the most superb city in the world. Considering the number of baths, or *Thermæ*, so vast and sumptuous; the *Basilicæ*, or public halls, equalling the former in magnificence; the theatres, amphitheatres, circus, *Naumachiæ*, forums, and other public structures; together with the great common sewers, or rather subterraneous canals; and lastly, those stupendous works, the aqueducts;—considering all these, we may form some idea of the power and consequence of ancient Rome. Still, however, amidst all its grandeur, it is a question whether Rome afforded any architectural example, showing that the instructions of Greece, so far as elegance and simplicity are concerned, were improved upon. With respect to utility, the Romans did much; but of the two new orders they invented, one is rarely applicable, and the other seldom used; nor can we, indeed, give much credit to the inventive powers of an artist, who, having incorporated the principal features of two Grecian capitals, calls the bastard—"Composite."

Of those Roman specimens, however, which yet remain, we must award a full meed of approbation to the porticos of the Pantheon, the temples of *Jupiter Tonans* and *Vesta*, (Tivoli) and the *Græcostasis*. These are examples not to be surpassed by any of the same order in Greece; but, for the Doric, we still go to the *Parthenon* at Athens, and, for the Ionic, to the temple on the *Ilissus*.

With regard to the present remains of ancient Rome, we must, on inspection, obviously conclude, that Time, unassisted by other destroyers, would have done comparatively little in

obliterating from our view the splendour of the past. Fire and flood have, doubtless, contributed in some degree; but the ravages of the Goths were, probably, less violent than those of the early Catholics. The former, actuated by the desire of wealth, would naturally seize on the more portable materials, such as bronzes, metal, statues, household furniture, and those articles which might yield them pecuniary benefit; but they would hardly have overthrown temples for mere wantonness. An abhorrence for all heathen monuments, urging the Catholics to abolish every sign of them, may be quoted with more probability; though the most likely cause of destruction is yet to be mentioned, in the rage of civil broil, which, from the beginning of the tenth century, five hundred years onwards, afflicted Rome. Palaces, theatres, mausoleums, and even churches, were converted into citadels, challenging attack, and pregnant with the demons of ruin.

Equally lamentable was the devastation which originated in the parsimony of those, who, unmoved by a reverence for antiquity, made use of the *old* buildings as so many quarries, whence they obtained materials for the erection of *new* ones: thus three of the modern palaces in Rome are built with stone taken from the ruins of the Coliseum.

The present aspect of the "eternal city" is most melancholy. Lord Byron thus laments its fallen grandeur:

> "O Rome! my country! city of the soul!
> The orphans of the heart must turn to thee,
> Lone mother of dead empires! and controul
> In their shut breasts their petty misery.
> What are our woes and suff'rance! Come and see
> The cypress, hear the owl, and plod your way
> O'er steps of broken thrones and temples, ye,
> Whose agonies are evils of a day—
> A world is at our feet as fragile as our clay!"

I do not conceive that any but the professional man will meet with a full answer to highly raised expectation, in the remains of ancient Rome. The Englishman, in particular, has very probably seen many ruins at home, which receive much additional charm from the beautiful scenery that surrounds them; and no one will say that if Tintern Abbey were placed in the *Campo Vaccino*, it would appear to one half the advantage that it does in its situation on the banks of the Wye. The ancient Forum is literally, as its present name imports, *(Campo Vaccino)* a great cattle yard—dirty and disagreeable; and the beautiful remains, far from being advantaged, are much deteriorated by the surrounding objects. The Coliseum is more open to fair inspection than most of its venerable brethren; but the Pantheon is so ill placed, in a small Piazza, replete with filth and bad company, that we are satisfied with a mere

glance at the *exterior* of the building, and glad to take shelter within. They who are disappointed with the *interior* of this edifice, or with the *tout ensemble* of the Flavian Amphitheatre, were probably never satisfied with anything; but the outside of the Pantheon is so dull in its colouring, that something is absolutely required to give it prominence and force. In its apparent smallness, likewise, it is so deceitful, that until you are fairly under the portico, you can have no just idea of its real grandeur.

In this selection of views, such ruins only are represented, as retain some portion of that *ornamental* architecture which constituted their pristine magnificence. In addition to these, may be mentioned, the Baths of Dioclesian and Caracalla, once distinguished by their grandeur, but now exhibiting little else than a multitude of bare cells, broken arches, and shapeless masses of brick work. The same remark will apply to the Palace of the Cæsars.

To say that the remains of the Temple of *Antoninus Pius*, consist in a row of eleven mutilated Corinthian columns, supporting a tolerably perfect entablature, and having the interspaces filled up by the brick wall of a modern custom house, is at once to give a more interesting idea of it, than, perhaps, a correct picture would afford. The Portico of Octavia, and the Theatre of Marcellus, yet exhibit some dilapidated remains; and the guide books afford a long list of temples, tombs, theatres, baths, aqueducts, &c. remarkable as antiquities, but otherwise, in their present state, very inconsiderable and uninteresting.

G. Hopkinson Archt. pinxt. T.M.Baynes Esqre del.

PANTHEON.

Printed by C. Hullmandel

No. I.—THE PANTHEON.

This surprising fabrick—the pride of Rome—the *chef d'œuvre* of Roman architecture—was built by M. Agrippa, twenty-six years before the Christian era. There is much diversity of opinion respecting its original appropriation, and some doubts as to whether the portico is coeval with the main structure. On its very high merit as a work of art, there is but one opinion.

The Pantheon is the only building of magnitude in Rome, which has in any considerable degree escaped destruction's fury, or experienced mercy from the Popes. The portico is, in a general way, complete, and justly quoted as a noble specimen of the Corinthian order. If the tympanum of the pediment appear too high, let it be remembered that it was originally covered with a Bass-relief of gilt bronze.

The interior must be seen to be appreciated. The just disposition of its parts, and the elegance of its general proportions, are alike conspicuous; and the dome, like an "o'erhanging firmament," is charming from its simplicity, and astonishing from its vastness.

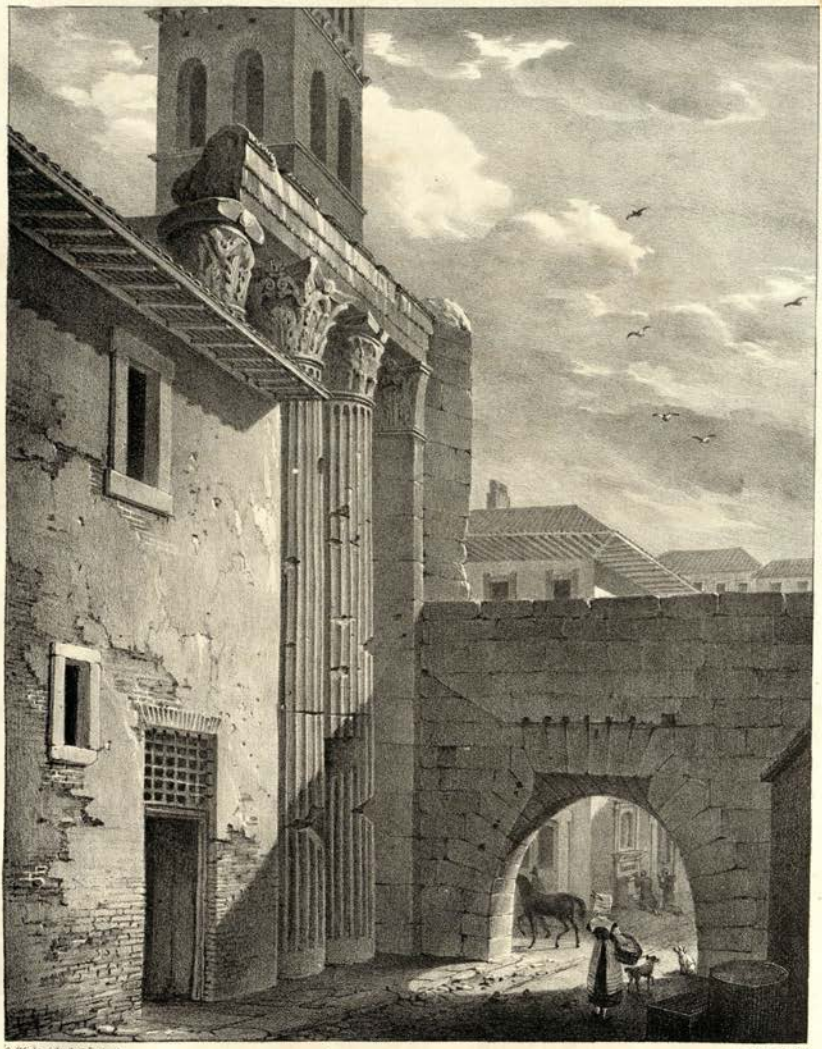
No. II. and III.—FORUM and TEMPLE OF NERVA.

Domitian, last of the Cæsars, was equally noted for his love of learning and addiction to folly. His business was, at one time, to write on the important subject of preserving the hair; and his chief pleasure consisted in killing flies with a bodkin. He commenced building a new Forum, and erected therein a temple to Pallas, giving to the Forum, in consequence, the name of *Palladium*.

II. Domitian after death was disgraced, and his Forum took the name of his successor Nerva, in celebration of whose virtues, Trajan erected a temple, distinguished by its uncommon grandeur.

Of this structure, only three columns and a pilaster remain, now merely serviceable as the supports of a heavy bell tower.

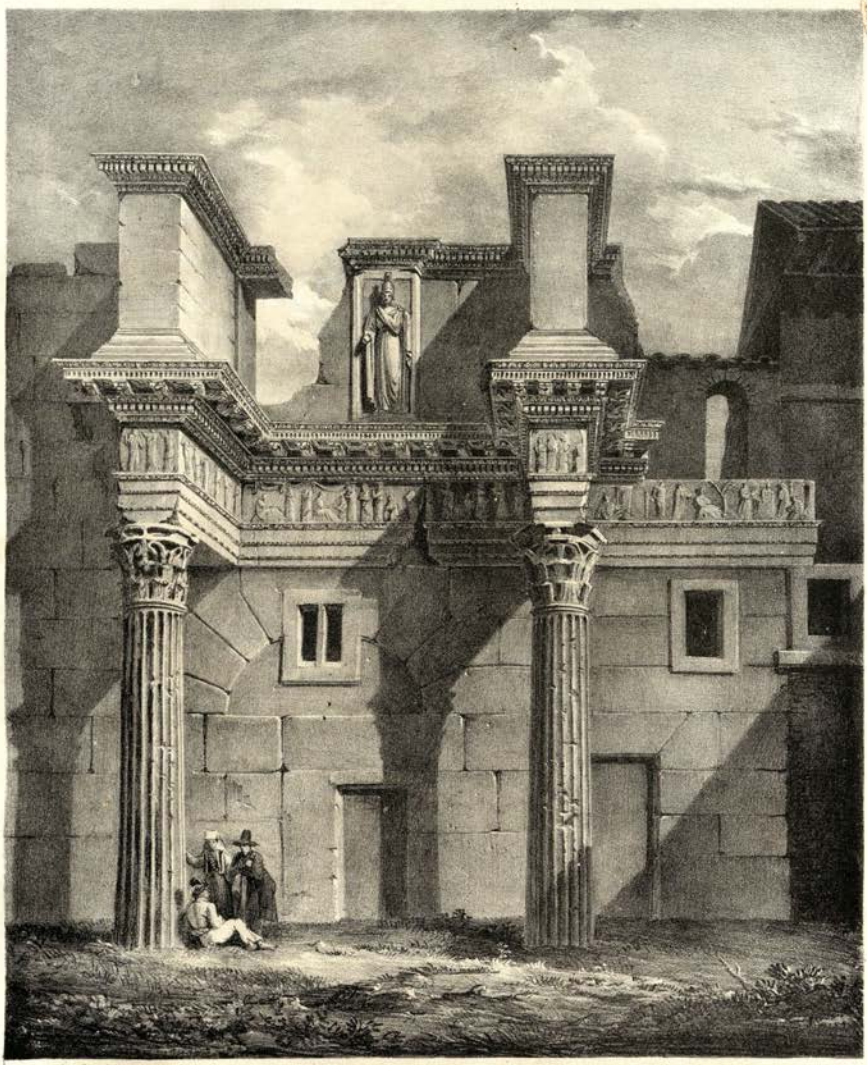
III.—The fragment shewn in plate III. formed one compartment of the wall which encircled the Forum, and is remarkable for the richness and excellence of its sculpture.



G. Wightwick Archt. pinxit. T.M.Baynes lith.

TEMPLE of NERVA.

Printed by C.Hullmandel.



E. Wightwick Archt. pinxt. T.M. Baynes lithr. del.

REMAINS OF THE TEMPLE OF PALLAS.

Printed by C. Hullmandel

ROMAN FORUM.

Drawn by C. Hullmandel.

No. IV.—THE ROMAN FORUM.

The Roman Forum was the most magnificent of its kind—the great scene of public meeting and senatorial convocation. It is now degraded to a cattle field, and of its former splendour, exhibiting only the arch of Septimius Severus, the fragments of four temples, and the Column of Phocas.

No. IV.—The ruined portico to the left of this view, is now settled by antiquarians to be the remains of a temple, dedicated—not to Concord—but Fortune. Fortune may, in this instance, gather consolation from her blindness, for a more wretched specimen of architecture is rarely to be met with.

When Augustus was in Spain, he narrowly escaped death by lightning, and on his return to Rome, erected a temple to Jupiter Tonans, in token of his gratitude. Of this building, three columns only remain, (see centre of print); affording us a most beautiful example of the Corinthian order.

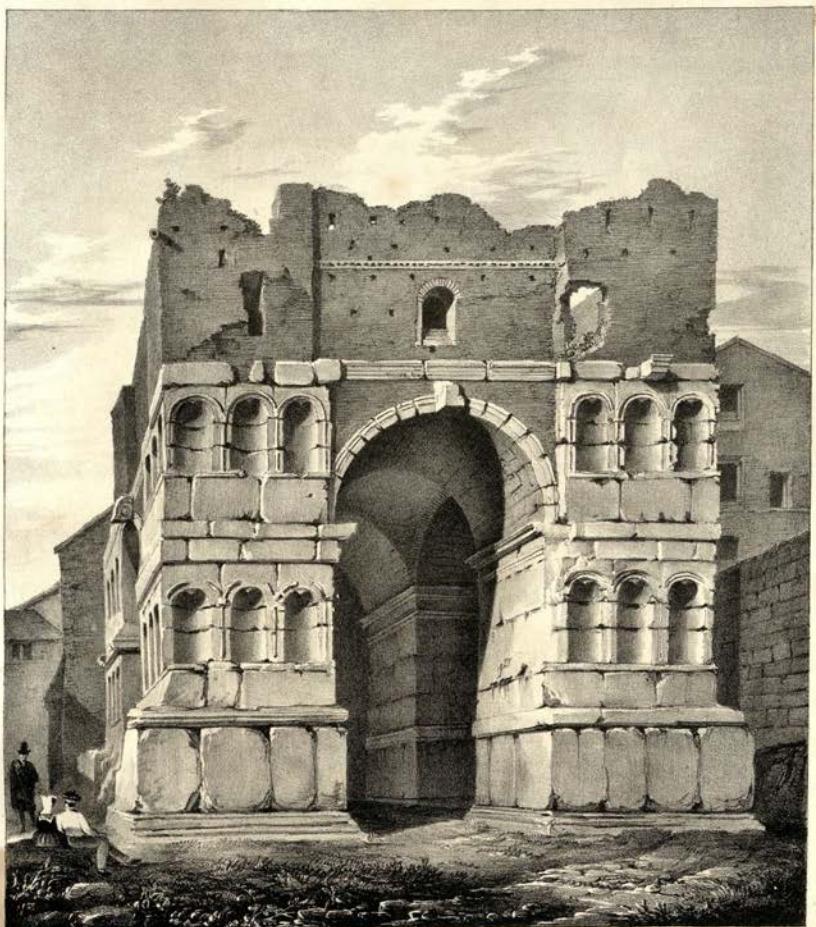
The isolated column is that of Phocas.

The arch of S. Severus, though it evinces the magnificence of ancient Rome, can hardly be recommended as a model.

No. V.—THE TEMPLE OF JANUS.

The temples dedicated to Janus, were only open in time of war. They were of two kinds, *bifrons* and *quadrifrons*. In the annexed view, one of the latter is represented. It is formed by the intersection of two deep archways, exhibiting four external apertures, emblematical, perhaps, of the four seasons. The forty-eight niches were, probably, merely ornamental. The entire structure is certainly ugly.

According to *Vasi*, this arch merely served as a shelter against the sun and rain for traffickers in the *Forum Boarium*.



C. Westerwik Arch.t pinx.t

T. M. Baynes lithc. del.t

ARCH OF JANUS.

Printed by C. Hullmandel.

C. Heideloff. Arch.t pinx.t

T.M. Baynes Lith. &c.

TEMPLE OF ANTONINUS AND FAUSTINA.

(FRONT)

Printed by C. Hullmandel.

No. VI.—TEMPLE OF ANTONINUS AND FAUSTINA.

That Faustina should be remarkable for her *debaucheries*, is less extraordinary than that the Senate should erect a temple to her *honor!*

Of this temple, the portico and lateral walls of the cell yet remain, serving as the shell of a modern church, dedicated to S. Lorenzo. The columns are of a marble, called by the Romans "Cipollino," and have at present a curious flaky appearance: the chemical effect, I presume, of the atmosphere acting upon their surfaces. The order of the building is Corinthian, and the sides of the portico exhibit a most beautiful frieze, ornamented with griffins and *candelabri*.

By the inscription on the front of the portico, it appears that this temple was dedicated to the Emperor and his wife conjointly; but it was not till after the husband's death, that his name was added.

No. VII.—FLANK OF THE TEMPLE OF ANTONINUS AND FAUSTINA.

The three columns to the left of this view, are drawn to a larger scale on the

TITLE PAGE.

Centre-piece.

Jupiter having stopped the Romans in a flight from their Sabine enemy, Romulus erected a temple to him under the surname of *Stator*. It is possible, that the very celebrated fragment here represented, may be the remain of a very late restoration of that edifice: but the conjecture is weakly founded; and we may, with more reason, suppose that it formed part of a building, erected by Antoninus Pius, on the site of the ancient *Græcostasis;* and appropriated, like its more humble predecessor, to the reception of foreign ambassadors. The former building was, probably, erected in the time of Pyrrhus, long before the Romans were capable of producing so exquisite an example as we are here afforded.

A. The column of Trajan, designed by Apollodorus, and erected in honor of the emperor, by the Roman Senate and people. It is one hundred and forty feet high, including the statue; and alike remarkable for the beauty of its proportions, and the excellence of its sculpture. Sixtus V. ordered the statue of Trajan to be taken down, and supplanted by that of S. Peter.

B. The column of Antoninus, recording, in bass-relief, the Marcomanic war. It is, with the statue of S. Paul, one hundred and forty-five feet in height; but is, in every respect except altitude, inferior to the column of Trajan.

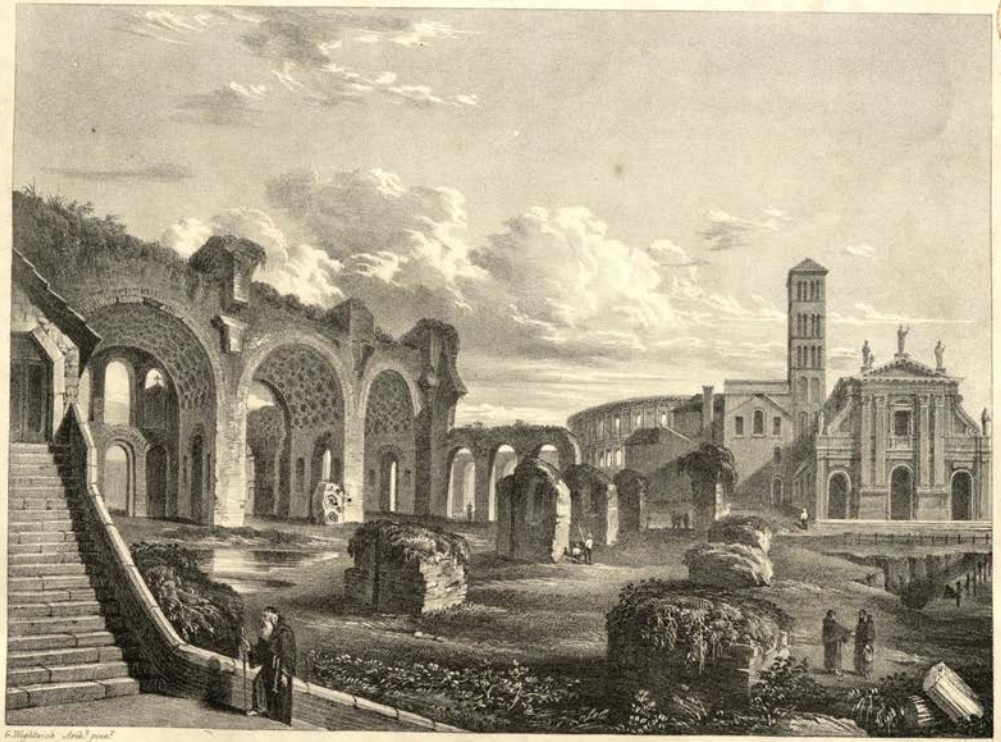
C. Wightwick Arch.t pinx.t

T.M. Baynes Bishop del.t

TEMPLE OF ANTONINUS AND FAUSTINA.

(PLATE)

Printed by C. Hullmandel.



G. Wightwick Archt. pinxt. T. McLaynor lithe. delt.

BASILICA OF CONSTANTINE.

Printed by C. Hullmandel.

No. VIII.—BASILICA OF CONSTANTINE.

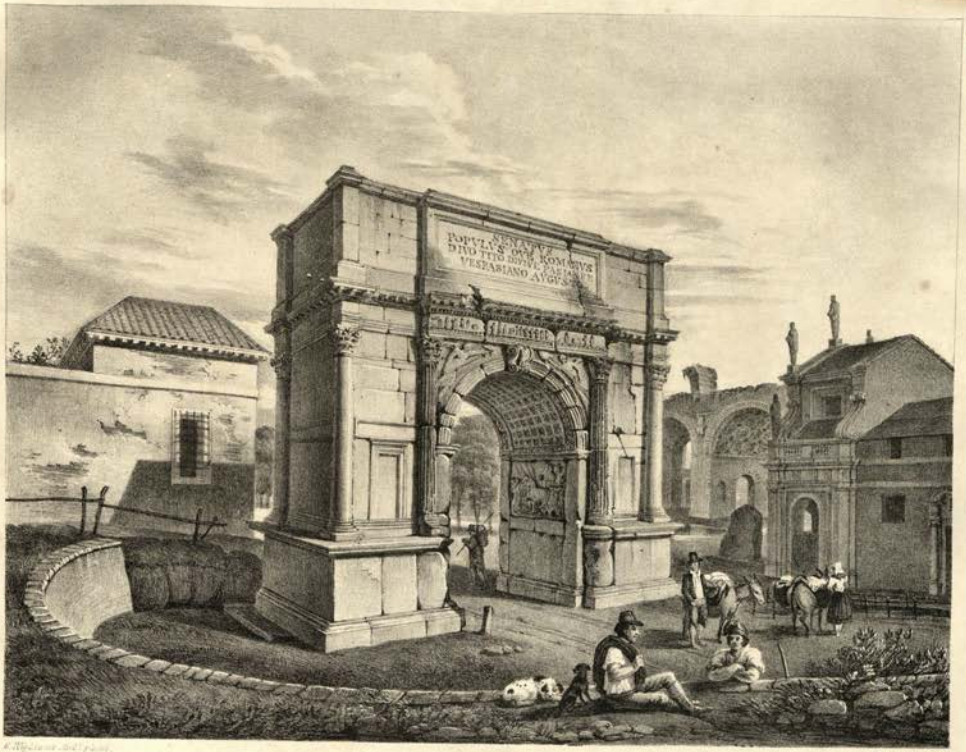
This is commonly called the Temple of Peace; but antiquaries, rebelling against "the tyrant, custom," have determined it to be the Basilica of Constantine. The temple of Peace, erected near the Forum, by Vespasian, was, if we are rightly informed, entirely destroyed by fire in the time of Commodus. Furthermore, the form of this building is not that of a heathen temple—it is decidedly basilical.

Nothing more plainly speaks the extent of Roman grandeur, than the ruins of which we now treat. The three stupendous arches remaining, were answered by corresponding ones on the opposite side: an enormous vault sprung from these lateral arcades, forming the nave, which was further supported by eight disengaged Corinthian columns, each fronting one of the piers. The entrance to this building was towards the Coliseum, which is seen in the distance.

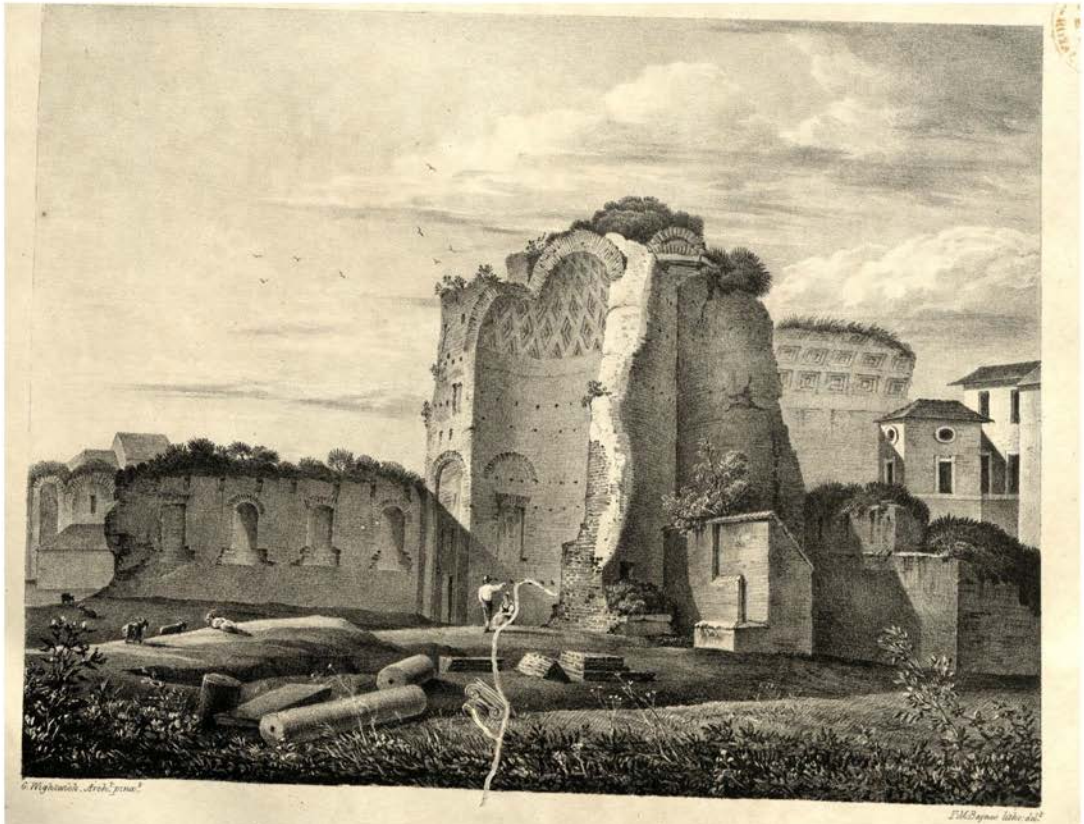
No. IX.—ARCH OF TITUS.

This arch, commemorating the conquest of Jerusalem, is, perhaps, the most beautiful, and certainly the most interesting, of its kind, in Rome. The internal flanks are ornamented with two bass-reliefs—one representing the triumph of Titus—and the other, the spoils of the temple at Jerusalem; viz. the law tablets; the shew bread; the seven-branched candlestick; and the trumpets.

The soffite of the arch is richly ornamented, and the sculpture deserves admiration; but the general design might be improved upon. This structure was fast yielding to decay, when the late Pope ordered a simple restoration of the sides, according to their original form.



ARCH OF TITUS.



C. Wightwick. Arch.t pinx.t

T.M.Baynes lithic. del.t

TEMPLE OF VENUS AND OF ROME.

Printed by C. Hullmandel.

No. X.—TEMPLE OF VENUS AND OF ROME.

The ruins here represented, are of the Temple of Venus and of Rome, erected by the Emperor Adrian, who not only planned the building, but likewise superintended its execution; and Apollodorus, as we are told, venturing to speak slightingly of the architectural talents of its designer, suffered death in consequence.

By the excavations now carrying on, and the many superb fragments which have been discovered, we are made acquainted with the original form of this temple, and enabled fully to appreciate its pristine grandeur. It was formed of a double cell with lateral colonnades, and two distinct entrances, one at each end of the building.

Despoiled of its magnificent porticos, and columns of porphyry, little now remains except an irregular mass of brickwork, exhibiting the two great niches, or alcoves, in which the statues of the goddesses were placed.

No. XI.—ARCH OF CONSTANTINE.

Of the three triumphal arches now existing at Rome, that of Constantine is the richest and best preserved. As a general design, it is far superior to the arch of Septimius Severus, and by many preferred even to that of Titus. The carving which adorns it, is not of equal merit throughout; for Constantine, in lack of cotemporary talent, was necessitated to rob from an arch which had been erected to the honor of Trajan. The columns, a part of the entablature, the greater portion of the bas-reliefs, and seven of the eight statues which decorate the attic, are said to have belonged to the former arch.

The Coliseum, in all points a most interesting object, is, in the present instance, particularly so; shewing a section through its corridors, and displaying, in some degree, the nature of its construction.

C. Highwich Arch.t pinxit. T.M.Baynes Sculp. del.t

ARCH OF CONSTANTINE.

Printed by C. Hullmandel.

COLISEUM.

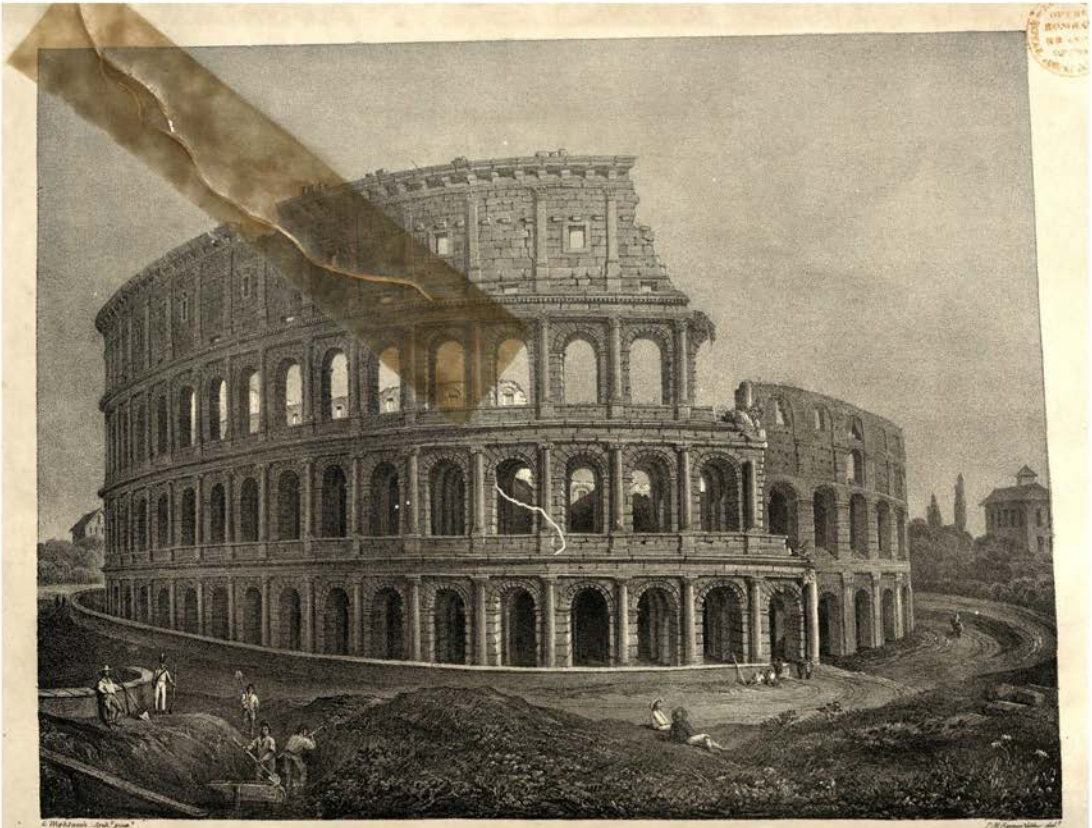
Printed by C. Ballmandal

No. XII.—THE COLISEUM.

This stupendous work was commenced by Flavius Vespasian, and completed by Titus. The style of its ornamental architecture is appropriate to the vastness of its dimensions. Solidity is among its chief characteristics, and general effect, rather than nicety of detail, seems to have been studied. It contained eighty-seven thousand spectators!

The vicissitudes of the Coliseum have been many, and remarkable. It has experienced the danger of an earthquake four times. Designed for gladiatorial games, and combats of wild beasts, it has at one time served as an hospital; at another as a nitre manufactory; and, after various uses, abuses, amendments, and restorations, it was at length consecrated to the Passion of our Redeemer, in memory of the martyrs who were here slain by imperial decree. It had still remained in a tolerable state of preservation, if St. Peter's successors had been more given to the lowliness of St. Peter himself; but the humility of their master, alas! is rarely observable in their practice, and the venerable edifice in question has served as a quarry for the material of several palaces.

The last Pope gave it a helping hand, by building large props of brickwork against the falling parts, clearing away the earth which concealed the lower portion of it, and ordering its partial restoration. Thus we trace it from its foundation, in seventy-seven, till the present time, when, on the very ground once saturated with blood, a crucifix claims homage from the passing pilgrim. It is interesting as a memorial of by-gone times, and as a ruin, magnificent indeed!



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No. XIII.—INTERIOR OF THE COLISEUM FROM BELOW.

Immediately on entering the amphitheatre by the northern portal, the view here represented claims the admiration of the spectator. Its bold irregularities in outline and shadow, its rich and various colouring, together with its verdant masses, and gloomy voids, render it unequalled as a subject for the ruin-painter.

No. XIV.—INTERIOR OF THE COLISEUM FROM ABOVE.

The point of sight from which this view is observable, is vertical to the one selected for the last plate, and may be regarded as that which affords the most correct idea of the form and vastness of this [illegible] edifice.

C. Wightwick Archt. grav.t

T.M. Baynes lithog. del.t

COLISEUM.

INTERIOR FROM BELOW.

Printed by C. Hullmandel

C. Wightwick Archt. pinxt. T.M.Baynes lithe. del.

COLISEUM.

Interior from above.

Printed by C. Hullmandel.

G. Wightwick Arch.t pinx.t

T.M. Baynes Aldw. del.t

TEMPLE OF VESTA & FORTUNA VIRILIS.

Printed by C. Hullmandel

No. XV.—TEMPLES OF VESTA AND FORTUNA VIRILIS.

Though the order of the *Vestales* is known to have existed in the time of Æneas, Numa Pompilius was the first to establish a vestal college at Rome; and in the *circulær* temple which he erected for this purpose, were preserved the *Palladium* of Troy, and the famous *Ancyle*, or sacred shield, which fell from heaven during the rage of a pestilence. These *precious* reliques were consigned to the care of the vestal virgins, and on the due fulfilment of their important duties, Numa grounded the security of his kingdom.

We are not to imagine that the principal ruin here pourtrayed, is that of the celebrated building erected by Numa; but it is, undoubtedly, one of the vestal temples, which, according to his usage, were placed in each *Curia*.

Servius Tullius, by birth a slave, and afterwards by good fortune a king, erected as a mark of his gratitude, the temple of Fortuna Virilis. The building which now bears that name, (represented in the distance), though very ancient, is most probably the restoration of a less worthy original.

No. XVI.—TOMB OF CECILIA METELLA.

TEMPLE OF RIDICULUS.—TEMPLE OF HONOR AND VIRTUE.

No. I.—This sepulchre, situated on the Appian way, is remarkably picturesque as an object; and as a specimen of its kind, the most beautiful and best preserved. Lord Byron alludes to it as—

> "A stern round tower of other days,
> Firm as a fortress, with its fence of stone,
> Such as an army's baffled strength delays,
> Standing with half its battlements alone,
> And with two thousand years of ivy grown,
> The garland of eternity."

It was built by Crassus for the enshrinement of his wife's body, and has been, in later times, rendered serviceable as a fortress. The embattled parapet was added by Pope Boniface VIII.

No. II.—A small brick temple, probably built in the time of S. Severus, and dedicated to the god Ridiculus. So firm is the texture of the bricks, that the carved mouldings yet retain their original sharpness, and the mortar is equally unimpaired by time.

No. III.—A curious temple, which, at least, claims the honor of having been extolled by Vitruvius. Some call it the temple of Bacchus: others give it the patronage of Virtue and Honor. The great space between the frieze and cornice is singular.

N°1.

N°2.

N°3.

G. Wightwick Lith.r print.r

T. H. Baynes Shrig del.r

TOMB OF CECILIA METELLA &c.

Printed by C. Hullmandel

TOMB OF PLAUTIUS.

No. XVII.—TOMB OF PLAUTIUS.

Crossing the bridge of Lucanus, on the way from Rome to Tivoli, we are confronted by the sepulchre of the Plautian family. In general form it much resembles the Tomb of Cecilia Metella; and like the latter, bears the marks of having been once used as a fortification.

About a mile and a half onward, are to be seen the remains of Adrian's Villa—that rich repository, whence the Museums of the Vatican and Campidoglio drew their principal treasures.

The neighbourhood of Tivoli abounds in classical remains and poetical association. Mæcena's Villa is among the principal objects which claim the attention of the visitor, who may likewise view the remains of the villas of Varus and Vopiscus, the site of Catullus's villa, and other spots teeming with such interest as the names of Brutus, Cassius, Sallust, and Lepidus may afford.

The town of Tivoli has in itself little to recommend it, (unless I allude to some remains of the once famed temple of Hercules, which occupied the height where the cathedral now stands), but the scenery around is deservedly famed, and fastidious indeed must be that taste which is not gratified by the Cascades, and the Grottoes of Neptune and the Syrens.

No. XVIII.—THE MONOPTERAL TEMPLE OF VESTA

Has ever been celebrated as a most select specimen of the Corinthian order. Perhaps, we might with greater propriety denominate it Composite; but, with all due deference to the classic taste of Mr. Kelsall,* I cannot apply the term "indifferent" to the style of its capitals, which is singularly bold and beautiful: nor do I fear to state an opinion, in which I am supported by Mr. Soane, who has evinced his partiality to this example, by employing it so profusely at the Bank of England.

No. XIX.—VIEW AT TIVOLI.

The Temple of Vesta, so beautiful in itself, is, perhaps, to the general observer, a still more pleasing object when viewed from the lower bed of the Anio, where the unsightly houses of the town are concealed in the back ground. From this point, with the torrent roaring at our feet, we behold its elegant *Peristyle* standing on the summit of a bold, commanding rock, like Innocence on "the vantage hill of truth," looking down with calm and complacent dignity on the broils of the world below.

* See the "Classical Excursion to Arpino."

C. Wightwick Archt. pinxt.

J. M. Joynes lithog. delt.

TEMPLE OF VESTA.

Printed by C. Hullmandel.

G. Hopkinson Arch.t del.t — T.M. Baynes Lithr del.t

VIEW AT TIVOLI.

Printed by C. Hullmandel

SPECIMEN PLATE.

DESIGN For A VILLA By

Geo: Wightwick,
Archt.

PLAN of the GROUND FLOOR

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